

REF
CUBAGO
NEWS

A publication for Members • Volume 13, Number 11



A Visit to AGO's Advanced Studio

Talented Teens Lose Sleep Over Art

BY ALDONA SATTERTHWAITE

IT'S 9 AM ON A COLD, WET, UNINVITING SATURDAY IN late October. At the AGO's Anne Tanenbaum Gallery School, 75 teenagers drift in, put down their dripping umbrellas and quietly collect materials for projects they will work on for the next four hours.

For those who have come from as far away as Newmarket (a two-hour trip), it has been a long morning already. Unlike most of their friends, they don't sleep in. Instead, on Saturdays from September through May, these kids are up early to participate in the Gallery School's Advanced Studio program.

"It's tough finding good art programs for kids my age in this city..." — LUCA PATARACCHIA, 16

While there are many art courses available in Toronto for adults and younger children, the pickings are slim for teenagers who want to pursue a serious interest in visual arts. Advanced Studio is the only long-established Toronto-area program that, like courses of comparable calibre in music or dance at the Royal Conservatory of Music and the National Ballet School, provides high school students with intensive visual arts training taught by professional artists. The program helps students to learn specific studio skills and to build a portfolio in preparation for art college or university. Courses are offered in drawing, painting, 2-D and architectural design, plus film, video and performance art. Classes are small and fill up quickly, since over half of the students are repeaters, returning year after year.

"These kids are easy to teach. They're serious, they want to be here..." — NANCY CAMPBELL, Architectural Design Instructor

As the morning wears on, the easy rapport between students and teachers becomes apparent but does not interfere with work. Heads are bent intently over projects, and there is little conversation. Some teachers circulate quietly, answering questions or offering help. Others give short talks or show examples of specific techniques. In this relaxed and casual atmosphere, students are encouraged to take chances with their ideas.

"Advanced Studio has exposed me to a broader range of possibilities..." — MARION FRANKLIN, 17

Jenny Nagay, 17, is considering a career in architecture. Like all applicants for Advanced Studio courses, she had to come for an interview and show her portfolio before being accepted into the program. She admits that, initially, the prospect was intimidating. "But the atmosphere here is not threatening at all," she says. "Everyone is very supportive."

Steve Bowie, head of the Gallery School, stresses that the interviewing and selection process is very informal, and adds: "We've opened up the program so that interested students no longer need to be recommended by their schoolteachers in order to be eligible for Advanced Studio. Some highly creative students don't even take art courses at school. We have a couple of students with a lot of promise who've had almost no formal art training."

Maria Tsatsaronis, 17, is one of these. She took her first ever art course at the Gallery last summer, and is making up for lost time by taking an evening course in life drawing as well as her Advanced Studio course in architectural design. "I've always thought of myself as a very creative person, but I never took art at school. I'm really interested in exploring all the options before I decide on a career," she says.

Janine Lindgren's drawing class is considered by some to be a foundation course for the other classes. Janine, however, encourages her students to consider drawing as an art in itself. "You don't have to nag these kids to do the work," she says. "They are committed. Many of them ask for extra assignments."

Kaija Vogel is 16 and has been taking various courses at the Gallery School for years, including sculpture, pottery and advanced drawing. "I keep coming back because the teachers here are really creative," says Kaija.

Sixteen-year-old Bulent Ackman, sitting next to Kaija, asks the instructor to bring in a cadaver instead of a live model to work from next term. He thinks it would be an easier way to explore skeletal structure. Ross Racine, who teaches Bulent's painting class, listens, unfazed, but makes no promises. At the moment, his class is exploring the formal properties of visual language.



Creativity at work: Advanced Studio students. Photos Deena Sherman

will be covered with tissue paper, then worn behind a screen to create shadow images for their video production. Amid much laughter, students try on fantastic head gear and body ornaments.

"The structure's loose enough... but rich enough so you still learn a lot..." — ALISON BILLINGS, 18

In another part of the studio space, the 2-D Design class is creating textures in black and white. Instructor Jacqueline Treloar is encouraging her students to start thinking about creating patterns from these textures. Eventually, her class will move on to designing logos, boxes and fabrics.

Gallery School head Steve Bowie says that Advanced Studio works because it gives students a chance to explore their own creative potential. "We try to help students in the struggle to express themselves," he adds. "Art is all about hard work and constant re-evaluation."

During the half-hour break, students and teachers wander out for a quick snack. The sun breaks through the clouds. It looks like a good day after all.

Aldona Satterthwaite is Communications Services manager at the AGO.

"Being an artist is not easy. I want my students to learn to find solutions that are not obvious..."

— ROSS RACINE, Painting Instructor

In Phillip Barker's video/film and performance art class, the students are building sculptural body extensions out of flexible bamboo wands and twine. These

Gifts for the AGO Collection



Fanciful 1627 musician's costume design, from Daniel Rabel's atelier for a Louis XIII court ballet. Gift of the Trier-Fodor Foundation, 1986.

A CACHE OF 188 COSTUME DESIGNS, MADE FOR THE court of Louis XIII, was discovered six years ago in a private German library. Composed in the workshop of Daniel Rabel between 1614 and 1634, these fanciful drawings offer a wealth of information on Renaissance costume and theatre.

When the drawings were first published by London's Victoria and Albert Museum in 1986, author Margaret McGowan noted the immediacy, inventiveness and wit that distinguished Rabel's fantastic creations from the more formal drawings documenting court entertainments for the Medici in Florence or the Stuart court in England. As working drawings with precise annotations and instructions to the jewellers, embroiderers and costume, hat, boot and prop makers who were to realize the designs, they complement 17th-century accounts of the evolution of the *ballet de cour* and provide a mirror to the spectacles presented at the French court.

Since the initial acquisition of two drawings that were purchased in 1986 with Trier-Fodor Foundation funds, the Gallery's Rabel collection has grown dramatically with gifts from Dr. Daniel Lowe, Dr. A. Rostas, Marvin Weisler and Robert Siskind. With a total of 40 designs, the AGO's Rabel holdings are now second only to those of the Victoria and Albert Museum in London. In the future, the Gallery plans to mount a Rabel exhibition, which will tour the province. — Michael Parke-Taylor, assistant curator, Prints and Drawings



A.Y. Jackson's vivid streetscape sketch of Baie St. Paul, c.1925. Gift of Vivian Campbell, Toronto, 1991.

AMONG RECENT GIFTS OF NOTE TO THE CANADIAN Historical Collection is a group of six drawings by A.Y. Jackson, the gift of Mrs. Vivian Campbell. Of the members of the Group of Seven, Jackson, Lawren Harris and Frank Carmichael all followed the late-19th-century French practice of accompanying their field sketches in oils with a pencil drawing.

Meant as rapid notations for future reference, these drawings would be constructed in quick, flowing lines with urgent hatching to give an approximation of shading, and would be augmented with notes—'brown grey,' for example—and a numerical code. Jackson employed a scale from one to ten with *x* for brilliant highlights, ten for the darkest areas, five for an exact halftone, and so on. Back in the studio, promising drawings would have been culled from the sketchbook, perhaps to be pinned to the easel for use later with the related oil sketch in preparing a canvas. Unlike the oil sketches, however, which might be exhibited, these drawings were casually stored in boxes or drawers as part of the accumulating resources of a working studio.

Jackson began exhibiting these drawings in the early 1960s, encouraged by the enthusiastic response of collectors to their vital immediacy. The Gallery has acquired some 40 such drawings in recent years, primarily through the generosity of the artist's niece, Dr. Naomi Jackson Groves. Mrs. Campbell's six gifts add significantly to that precious collection, not only because of their exceptional quality, but because four of them that were made in the artist's favourite Charlevoix County in Québec, including *Houses, Baie St. Paul*, record a close examination of a village streetscape that Jackson would never complete as a canvas. Replete, nonetheless, with detailed information for a painting he surely knew would never be, such drawings are moving evidence that Jackson, like a musician, regularly exercised his skills. — Dennis Reid, curator, Canadian historical art



Günther Förg's untitled 1990 woodcut, one of a pair given by 'the Roald Nasgaard Fan Club,' 1991.

IN OCTOBER, AGO'S CHIEF CURATOR ROALD NASGAARD celebrated his 50th birthday. In honour of the occasion, a number of his friends, calling themselves the Roald Nasgaard Fan Club, purchased two works in his name for the International Contemporary Collection.

Günther Förg's two red, large-scale woodcuts, which will significantly strengthen the AGO's European holdings, were presented to Roald Nasgaard at the birthday party held in his honour at Toronto's Heliconian Club on Hazelton Avenue. Since the Gallery already has four works by the 39-year-old artist on long-term loan as promised gifts (a painting on lead, a bronze relief and two oversized photographs), the acquisition of these woodcuts underscores the AGO's commitment to Günther Förg.

'Sneak Peek' Preview

First Glimpse of AGO's New Welcome

ON SEPTEMBER 20, SOME 2,200 MEMBERS THROGGED TO the Gallery for a festive behind-the-scenes look at how the New AGO is taking shape. George Weston Hall (the Gallery's pyramid-roofed entrance on Dundas Street) and the two-storey Joey and Toby Tanenbaum Sculpture Atrium to the south were open for the first time, as were three new, as-yet-uninstalled galleries in the Canadian wing.

The result! A glimpse of a warmer, more welcoming AGO. Members chatted with architect Tom Payne, AGO curators Janet Brooke, Katharine Lochman and Dennis Reid, and with conservators, educators, editors and designers. A few tried their hand at bricklaying, encouraged by some of the masons working on the building who were there to demonstrate their craft. The music of the Carlos Lopez Quartet added to the festivities, as did refreshments courtesy of Keebler



Cookies and Inniskillen Wines.

Over 7,000 people, many of them here for the first time, joined AGO staff and volunteers on the free admission weekend for the public. In all, attendance at the Members' and Curators' Circle previews and at the weekend open house totalled around 10,000. Visitors had a chance to sample over 130 individual programs,



including talks, tours and demonstrations of experimental installation techniques. There was even a lively Speakers' Corner set up for video critiques of contemporary art, plus a range of performances and hands-on activities specifically designed for kids. September's 'Sneak Peek' gave everyone an exciting glimpse of what's to come at the New AGO.

Contact Nord/Contact North

Elvis is Alive & Well in Thunder Bay

THANKS TO COMPUTERS AND TELECONFERENCING AIDS, in late October the AGO became the first art museum in North America to conduct an interactive electronic tour of its permanent collection.

Though a computer-generated image of Andy Warhol's Pop portrait of Elvis, six-shooter in hand, was probably the hit of the Gallery's new education outreach program, Tom Thomson's *West Wind* and Picasso's *Seated Woman* came a close second and third.

Using the facilities and equipment of Contact North, a long-distance education network funded by the Government of Ontario to serve northern communities, AGO education officers Pat Sullivan and



Warhol's *Elvis I and II*. Gift from Women's Committee Fund, 1966.

Arya Lavallée linked up with high school students in Rainy River, Thunder Bay, and 12 other sites for their high-tech 'Discover the Gallery' tour in English, plus nine sites for a French tour.

Weeks before these sessions, Pat and Arya 'curated' their show, selecting a series of slides that were transferred to floppy disks and sent in advance to the

participating schools. During the actual presentations, using telephone lines, the two tour guides in Toronto would choose pictures of paintings and sculptures, which would then pop up on the computer screens at each participating school.

In turn, kids in Cochrane, Kenora or any of the other towns could ask questions and discuss each work via microphones or by writing on their screens with electronic 'chalk'—TV sports commentators use the same technology to circle plays on freeze-frame shots.

Despite some preliminary glitches in these electronic tours, the interest generated, Pat Sullivan maintains, was worth any anxious moments at the start. "The chance to expose students to art they might otherwise never see was an exciting opportunity," she says. "The next step, we hope, is to develop ongoing programs for the network. Through Contact North, the Gallery may some day be able to link up with many communities in northern Ontario."

— Merike Weiler



Portfolio

WHILE RENOVATION AND CONSTRUCTION CONTINUES, the AGO has hosted an open house (*Sneak Peek*), an exhibition of contemporary Hungarian art (*Free Worlds*), and a visit by His Royal Highness the Prince of Wales, among other recent events. Here's a year-end selection of photographs taken by Hans Bock, Glen Reichwein and Deena Sherman.

— Meriké Weiler



Top right, down: Royal tête-à-tête with Toronto architects Tom Payne (left, in profile) and Jack Diamond (middle).

Chief Curator Roald Naugaard introduces Inuit Curator Norm Zepp to Prince Charles.

Morden Yolles, AGO's consulting structural engineer, with architect Don Schmitt (right) during royal visit.

Heidloom Discovery Days: Sotheby's head Christina Ombez ponders painting.

Installing Gabor Bachman's *FREE WORLD*



Top left, down: Hungarian President Árpád Gönci, greeted by AGO President Michael Hasley, arrives to open *Free Worlds* exhibition.

Federal Health and Welfare Minister Perrin Beatty with AGO Director Glenn Lowry in AGO's new sculpture atrium.

Scenes from *Free Worlds*: The Hon. Perrin Beatty surveys El Kazovskij's *Small Olympus VI*. Peak performance: AGO carpenter Erwin Friedel. Graphic designer Marilyn Bouma-Pyper lays out exhibition text. Hungarian artist Imre Baka positioning *Pig Taking a Shower*.



Extension Services

BBE: Artreach 25

Travelling Exhibitions

AGO-circulated shows. Dates are subject to change.

Robert Fones: A Selected Survey
Art Gallery of Algoma, Sault Ste. Marie to Dec 1

The Pear and Its Pips: Auguste Bracque and 'La Caricature'
Artreach 25 Exhibition
Glendon Gallery, Toronto to Dec 13
*Serena Keshavjee, Speakers Service Dec 13

Charles Comfort: Lake Superior Village, 1937
(AGO Collection in Focus)
Artreach 25 Exhibition
Art Gallery of Windsor to Jan 5

Barbara Hepworth: The Aco Collection
Artreach 25 Exhibition
Thames Art Gallery, Chatham Cultural Centre
Dec 14-Jan 12

Robert Fones: A Selected Survey
Thunder Bay Art Gallery
Dec 20-Feb 9

"Artists with Their Work" Programs

Paul Hutner: Painting
The Art Gallery of Peterborough
Dec 5-Jan 12

Paulette Phillips: Video Screenings
Grimsbey Public Art Gallery to Dec 15
*Workshop Dec 4

Sheila Ayeart: Painting and Photographic Juxtapositions
Grimsbey Public Art Gallery to Dec 15

Juan Guerber: Constructions
Thunder Bay Art Gallery to Dec 15

Kim Moodie: Painting and Drawing
Art Gallery of Windsor to Jan 5

Kate Wilson: Painting and Drawing
Durham Art Gallery to Jan 11

Talks and Tours

Learn about artists, themes and issues in art. Topics available at information. Free with admission. For group tours 979-6601
Tue to Thu 12:15 & 2pm
Wed 6pm* & 7:30pm
Fri 11:15am** & 2pm
Sat*** & Sun 2 & 4pm

En français: le dimanche à 14h30, le mercredi à 18h45.
Rendezvous with Art* Wed 6pm
Half-hour tour plus informal discussion. Free.

Artful Conversation** Fri 11:15
Half-hour tour, coffee and conversation. Free for seniors.

Signed Talk*** For the hard of hearing: last Saturday each month at 2.
Note: No tours Dec 24-26, 31.

Special Programs

Changes in the Canadian Wing
Education officer David Wistow will introduce the experimental installations in the Canadian wing. **Sunday Start with Art, Sun Dec 8, 11am:** continental breakfast included. Tickets \$10, Members \$8.

Art Conservation
Join chief conservator Sandra Lawrence for an insider's look at techniques and processes in art conservation. **Sunday Start with Art, Sun Jan 19, 11am:** continental breakfast included. Tickets \$10, Members \$8. **Art in the Morning, Wed Jan 15, 9:30am:** join us for refreshments first. Tickets \$7.50, Members \$6.

Free Worlds:

Metaphors and Realities
in Contemporary
Hungarian Art

October 18 - January 5



Sándor Pinczehelyi's dynamic oil Figure, 1990-91; installation detail.

MAJOR INSTALLATIONS, PAINTINGS AND SCULPTURES BY seven contemporary Hungarian artists: Gábor Bachman, Akos Birkás, Imre Bukta, László Fehér, El Kazovszki, Sándor Pinczehelyi and Tamás Soós. A three-hour video program, featuring the work of 12 video artists, accompanies the exhibition. Sponsored by The Andrew Sarlos Foundation and the Reichmann Family. Organized and circulated by the Art Gallery of Ontario, Toronto, in collaboration with the Múcsamok (Palace of Exhibitions), Budapest, and The Hungarian Festival of the Arts, Toronto. The exhibition has received support from the Hungarian Ministry of Culture and Education, the Hungarian Ministry of External Affairs, and The Canadian Council. Additional assistance from Lufthansa German Airlines, Malev Hungarian Airlines, and the Delta Chelsea Inn, Toronto.

ne. Both programs require advance tickets (prices include GST). Refunds available up to three working days before event. Programs subject to change. To order by mail from the Volunteer Office, see page 6; telephone 977-0414 ext263.

Films

Noon-Hour Films
Fridays, 12:30pm in The Jackson Hall. Free with AGO admission. Entrance via AGO lobby.

Dec 6
The Land God Gave to Kane
(1970 col. 57 min) The life and work of 19th-century artist Paul Kane, examined through re-enactments and readings from his diary.

Dec 13
A.J. Casson: Time is the Only Critic
(1979 col. 28 min)

"And There Were Seven": The Story of A.J. Casson
(1989 col. 25 min)
Two films on the life and work of Group of Seven member A.J. Casson.

Dec 20
Beyond Realism: Dan P. Brown
(1985 col. 27 min) This documentary examines the career of one of Canada's best realist painters. At his Collingwood home, Brown demonstrates his precise use of silkscreen and egg tempera media.

Blackwood
(1976 col. 28 min) A poetic documentary on Newfoundland-born David Blackwood, one of Canada's greatest contemporary etchers.

Dec 27
There is Plenty of Room
(1985 col. 60 min) This film focuses on Canadian artist Betty Goodwin's preparations prior to a major exhibition. Additional commentary is provided by such art world figures as dealers Jared Sable and René Blouin and critic John Bentley Mays.

Advanced Studio

Sat Sep 14 - Jun 6



9am - 1pm

A precollege program, this course provides technical training and develops perceptual awareness, giving special attention to students preparing for postsecondary studies in visual art. Courses, taught by professional practising artists, include anatomy, drawing, painting, printmaking, film/video/performance, architectural and 2-D design. Admission to the program: individual applications, which may be made throughout the year, are evaluated by the faculty on an ongoing basis. Fee: \$300, \$250 Members. Program generously funded by the Eaton Foundation, Shell Canada Scholarship Program supported by Shell Canada Limited.

Children's Studio

Sep 24 - Jun 4, 4-6pm

This popular 30-week studio is designed as an after-school program (4-6pm): Tuesdays ages 8-10, Wednesdays ages 11-13, Thursdays ages 14-18. Tuition (includes cost of all materials and supplies) \$345, \$285 Members.

Adult Studio

Wed & Thu Jan 8-Mar 12 '92

7-10pm
Ten-week courses offered for both beginners and more advanced students in introductory, portrait and life drawing, pen and ink, painting, printmaking and watercolour. New courses include video production, intermediate watercolour and a drawing course for francophones. Registration in person or by mail (cheques may be postdated to first day of class). Fee: \$200, \$150 Members.

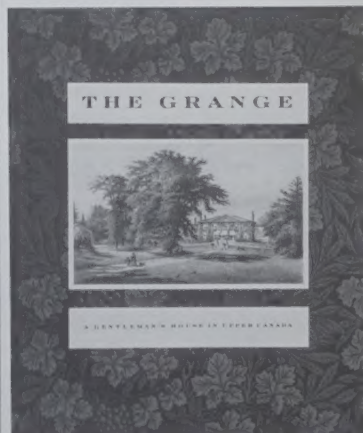
Family and Community Studio

Sun Oct 20-Dec 8, 1-4pm

Drop by the Gallery School on Sundays and challenge your creativity. Materials and guidance by Gallery School artists will help you and your family explore the processes of drawing, painting, printmaking and sculpture. Under-12s need accompanying adults. Regrettably, groups cannot be accommodated. Free with AGO admission.

The Grange

Complete your visit to the AGO by seeing where it all began - at The Grange, built in 1817 by D'Arcy Boulton Jr., one of the Town of York's leading citizens. The oldest surviving brick house in Toronto, from 1913 to 1922 it was the Gallery's first home. Travel back in time and discover this elegantly re-



Award-winning booklet on The Grange. At the Impulse Shop.

stored gentleman's house of the 1830s. Free with AGO admission. For tickets, information, adult tours, call 977-0414 ext237. A Volunteer Committee project.

Christmas at The Grange:

Now Make Me Merry!

Thu Dec 5 & Fri Dec 6, 7:30pm

Come back to Christmas past, when Toronto was the little colonial town of York and there was always snow in December. Sleighbells would tinkle on the crisp clear air and skaters glided on the frozen bay. Come back and see how the Bouillons of The Grange kept the festive season. Wreaths hang on the windows, masses of pine and bittersweet decorate the fireplaces, and the grand staircase is adorned with cedar and red velvet ribbon. Mrs. Boulton would have felt that a social gathering at this time of year required music, so two very melodious Christmas evenings will be held in the Grange music room. Professor Chaloupka and his Celebrated Singing School will entertain with a concert of 19th-century choral music and seasonal carols. Hot mulled cider and Grange shortbread will be served, of course. Tickets \$15. To reserve: 977-0414 ext237.

Young Associates

Young Associates of the AGO (Club AGO) brings people (18-35) and art together through educational and social programs. AGO membership a prerequisite; YA membership \$15, \$5 for students (incl. GST). Information/tickets: 977-0414 ext433.

Gallery Hopping

A Volunteer Committee project.

Corporate Gallery Hop

Wed Jan 22, 7pm

Osler, Hoskin & Harcourt and McCarthy Tétrault boast two of the city's exceptional collections of Canadian art. Join us for this popular evening. Advance purchase tickets \$10, available after Dec 21. Refunds available up to three working days before event. Programs subject to change. To order by mail from the Volunteer Office, see page 6; telephone 977-0414 ext263.

Travel AGO

A Volunteer Committee project. For details call 977-0414 ext263.

London, England

Mar 28-Apr 5, 1992

Enjoy an in-depth look at the National Gallery and a private tour of the Rembrandt exhibition - just one of the highlights of an art-oriented tour that also includes a private showing of the Queen's Collection of Drawings at Windsor Castle, and a visit to the recently restored, neoclassical Spencer

House in St. James. There's also time for shopping, dining and social events... an outstanding visit to one of the world's great cities.

Study in the South of France

April 17-28, 1992

High on the sunlit shores of the Riviera, we'll live and study at the Université Canadienne en France, set on a splendid estate above the village of Villefranche-sur-Mer. Lectures and excursions will focus on the Impressionists and 20th-century artists like Picasso and Matisse, who were inspired by the light and landscape of the Côte d'Azur. Add to that gardens, elegant châteaux, and medieval hill towns, plus a stay at the charming Hotelierie de Clillon-le-Brave near Avignon. Rich with Roman antiquities, Provence also offers sensuous views of vineyards, olive groves and fields of lavender. English art historian Eric Rowan will accompany us on the trip. A lecturer and artist who has lived and worked in the south of France, Rowan has published two books plus extensive art criticism, and has written and directed documentary art films in Britain, France, Italy and India.

Roman Holiday

The Arts of Rome and the Roman Circle

May 2-16, 1992



Trevi fountain, Rome.

What better way to study the arts of Rome than to join us on a ten-day exploration of the city's museums, monuments, fountains and piazzas. There's a well-balanced program of organized touring in the company of knowledgeable Romans, set off by ample free time for your own special interests and private pleasures. We're off for a four-day tour of the surrounding countryside - a treat for our taste buds as well as our minds and eyes. The regional foods and Colli Albani wines are unforgettable!

Chicago

October 1992

Fly with us to Chicago after Thanksgiving 1992. The International Antiques Show, The Art Institute and an architectural tour will highlight our five-day trip to a city renowned as a vast outdoor museum of great architecture.

Germany: A New Era

Sep 11-23, 1992

Join us for a study in contrasts in the new Germany. Tour documents JK, the international art exhibition held every five years in Kassel. Travel on to historic Potsdam and Weimar, home of Goethe, Bach, Schiller and Gropius. Then visit Dresden, with its restored Baroque buildings and superb collections; Meissen, "The City of White Gold"; Martin Luther's Wittenberg; and a range of castles, gardens, galleries and museums, old and new. Berlin, Germany's greatest city and most obvious study in contrasts, also awaits us. There you can stroll the glittering boulevard, Kurfürstendamm, and magnificent Unter den Linden, which leads to the Brandenburg Gate.

Down Under

Dec 5-27, 1992

Come hop along on a 23-day tour of colourful Australia and New Zealand, both countries of spectacular landscape and the home of Maori and Aboriginal cultures. We will visit Australia, the spectacular Great Barrier Reef and the North and South Islands of New Zealand. Fly with us on Air Canada and Qantas.

1 Sunday

12-4pm Hands On
1-4pm F&C Studio
284pm Tour
2:30pm Visite en français

3 Tuesday

12:15&2 Tour

4 Wednesday

12:15&2 Tour
6pm Rendezvous with Art
6:45pm Visite en français
7:30pm Tour

5 Thursday

12:15&2 Tour
7:30pm Christmas at the Grange

6 Friday

11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour
7:30pm Christmas at the Grange

7 Saturday

284pm Tour

8 Sunday

11am Sunday Start with Art
12-4pm Hands On
1-4pm F&C Studio
284pm Tour
2:30pm Visite en français
3pm Sunday Concert

10 Tuesday

12:15&2 Tour

11 Wednesday

12:15&2 Tour
6pm Rendezvous with Art
6:45pm Visite en français
7:30pm Tour

12 Thursday

12:15&2 Tour

13 Friday

11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour

14 Saturday

284pm Tour

15 Sunday

12-4pm Hands On
284pm Tour
2:30pm Visite en français

17 Tuesday

12:15&2 Tour

18 Wednesday

12:15&2 Tour
6pm Rendezvous with Art
6:45pm Visite en français
7:30pm Tour

19 Thursday

12:15&2 Tour

20 Friday

11:15am Artful Conversation
12:30pm Noon-Hour Film
2pm Tour

21 Saturday

284pm Tour

22 Sunday

12-4pm Hands On
284pm Tour
2:30pm Visite en français

24 Tuesday

Holiday Hours Open to 4pm:
Cafe, Galleries, Book Shop, Grange, Members' Lounge

25 Wednesday

Holiday Hours Closed

26 Thursday

Holiday Hours Open: Cafe, Galleries, Book Shop, Members' Lounge
12-4pm Hands On

27 Friday

11:15am Artful Conversation
12-4pm Hands On
12:30pm Noon-Hour Film
2pm Tour

28 Saturday

12-4pm Hands On
2pm Signed Tour
4pm Tour

29 Sunday

12-4pm Hands On
284pm Tour
2:30pm Visite en français

31 Tuesday

Holiday Hours AGO closes 4pm.
Restaurant closed.

Shops and Services

Art Rental & Sales Gallery

Give someone special a gift that will serve as a reminder of your thoughtfulness through the festive season and beyond. December is our Rent-Off-The-Wall month: to January 5, you may drop by and walk away with a wonderful work of art. Of course, we deliver, too. As an extra gift, we'll deduct up to three months' rent off the purchase price, should your recipient (or you) decide to buy. All AGO Members are welcome to rent. Come for a visit. We're at 35 McCaul Street, 2nd floor (Tue to Sat 10:30am-4pm, Sun 1-4:30pm). A Volunteer Committee project. 979-6658.

The Impulse Shop

Gifts for Christmas past, present and future abound. Stocking stuffers include the Gemini Kaleidoscope Kit, Martha Sturdy's neon-bright pyramid acrylic keyrings (an AGO exclusive), or metal and leather holders for business and credit cards. There are also stopwatches, blocks, Kooky Cutters, markers, Mozart and Go Fish playing cards, as well as the Cambridge Wooden Toy collection of thumb-high Mites and Midgets (police car, school bus, racer, tanker, airplane). Dollmaker Dorothy Brown's reproduction porcelain bisque dolls easily recall Christmas past: Dream Babies and Bye Lo Babies, in handmade clothing. As well, there's a dog-and-bone wall clock. Plus solid pewter picture frames, wooden pull toys from

Hoober (Twirling Clowns and a Chiming Octopus Boat), a magnetic puppet theatre, and whimsical wooden animal marionettes. Futuristic designs include the 'Samurai Tortuga' cutting board and a wide glass bowl with an Emerson quotation inscribed around its rim: 'A friend may well be reckoned the masterpiece of nature.' A Volunteer Committee project. 979-6636.

The Jewellery Shop

Our jewellery counters are bursting with treasures for the holiday season. Come find the perfect present or accessory - brilliant party earrings, sculpted silver bracelets, rainbow-coloured ropes of beads, golden-amber necklaces or a fairy-tale Russian lacquer box. And you'll be delighted with our gifts for the young at heart. A Volunteer Committee project. 979-6635.

The Reproduction Shop

Christmas is special and we specialize in gifts for everyone. Perhaps fruit art for a favourite aunt. Monet's *Waterlilies* for sister Sue, or a David Hockney poster. For kids? Fun art - perhaps Peggy Olson's 'When Camels Get the Crazy's' or something by Kim Anderson. And you're sure to have friends with a passion for Picasso (we've got an extensive selection of his work). Visit the Repro Shop for easy one-stop shopping for your family and friends. Remember, we also offer museum mounting, plus instant or custom frames. Members' discount 10% off \$10+ sales. A Volunteer Committee project. 979-6607.

The Book Shop



New Year's Feast
Les Très Riches Heures
du Duc de Berry

IT'S THE SEASON TO BE GIVING - AND AMONG THE FINE GIFTABLES the Gallery has to offer are elegant facsimiles in gilt-edged mounts of sumptuous full-page miniatures from *Les Très Riches Heures du Duc de Berry*. Created by the Limbourg brothers over 75 years, this splendid 15th-century illuminated calendar - now in the Musée Condé near Paris - depicts scenes in the life of the court of the Duke of Berry and the surrounding countryside: a princely January feast, July sheep shearing near a chateau, a traditional October sowing in the distance, beyond the fields, rises the imposing structure of the Louvre, newly reconstructed and expanded under Charles V. \$140. To order: 979-6610.

The Restaurant at the AGO

ENJOY DRINKS ON THE TERRACE OF THE AGO'S AIRY SCULPTURE atrium, which overlooks Grange Park. Or join us for food with a festive flair in our new restaurant: squash bisque, for example, shrimp stir-fry or roast chicken with Thai noodles. Casually elegant, with touches of blond wood, pale stone and deep plum carpeting (plus a show-case collection of vivid sculptural Memphis glass), the AGO Restaurant, designed by Pearce Birkenshaw & Company, sympathetically echoes and adapts the architectural idiom established for the Gallery by Barton Myers and Kuwabara Payne McKenna Blumberg. We serve lunch Tuesday to Sunday, and dinner Wednesday evenings, and can provide the perfect start or finish to a visit to the AGO. Reservations 979-6612.

Edward P. Taylor

Audio-Visual Centre

The A-V centre offers 35 mm slides, media kits, videotapes on art-related subjects, and film classics on vhs, for educational use throughout Canada. Loans or in-house viewing by appointment.

Edward P. Taylor

Research Library & Archives

Closed until further notice.

The Restaurant

Tue-Sun 12-5 (lunch 12-2:30).
Wed dinner 5-8:30pm. 979-6612.

AGO Cafe

Fresh salads, sandwiches and other treats.

Members' Lounge

Quiet, comfortable, with art magazines and changing exhibitions by Art Rental. Temporarily located beside the AGO Cafe. Special menu. Licensed. Open during Gallery hours for Members and their guests.

Membership Centre

Visit the Membership Centre in the lobby for new, renewal and gift memberships. Or call at Ridley House across the street. All inquiries welcome.

Parking

Special parking rates available at Village by the Grange (McCaul St)

for AGO visitors. Mon-Fri \$1/hour (maximum \$6; \$3 after 5pm). Weekend day rate \$3 Sat, \$2 Sun. Tickets validated at AGO Information.

Volunteers Needed!

The Grange Join our historic interpreters in this 'living museum'. Discover Toronto's heritage and share your knowledge and enthusiasm with others.

The Jewellery Shop Come help us sell beautiful hand-crafted jewellery.

Impulse Shop We need volunteers to help people discover our hand-picked items and designs.

Information and application forms: 977-0414 ext263.

Missed ...

but not forgotten

We would like to apologize to Mr. and Mrs. John Iory, Benefactor Members, and to Mrs. Katherine McDonnell and Mr. John Cameron, Donor Members, for omitting their names from the 1990-91 Annual Report. A listing in the Annual Report is a benefit of Contributing Membership. We value the support of all Contributing Members. Please contact the Development Office (979-6619) if we missed you.



Playtime: Hoober's wooden toys. At the Impulse Shop.



Group of Seven video (Fr&Eng). Sales/Rental: Book Shop & A-V Centre.

The Art Gallery of Ontario is funded by the people of Ontario through the Ministry of Culture and Communications. Additional financial support is received from the Municipality of Metropolitan Toronto, Communications Canada, The Canada Council, and from its Members and many corporate, foundation and individual donors.

DECEMBER 1991

AGO NEWS

VOLUME 13 NUMBER 11 DECEMBER 1991

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Layout
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Publisher
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Membership Services

ISSN 0829-4437

AGO NEWS
is published 11 times a year by
the Art Gallery of Ontario
37 Dundas Street West
Toronto M5T 1G4
Telephone: (416) 977-0414
Photo credits: All pictures
by the AGO photographic
services department unless
otherwise designated.

Developments

Corporations Help the AGO



Jean-Baptiste Corot's poetic *Dans les dunes: Souvenir du bois de La Haye*, 1869. Gift of Touche Ross, 1977.

The AGO offers a unique association with artistic excellence.

"It takes art to make a company great," says Beamscope CEO Morey Chaplick. That's an apt expression of the Beamscope philosophy when it comes to support of the arts. An active and influential supporter of excellence in the visual arts in Toronto, the corporation is a firm believer that its association with the community's cultural life makes for good art and good business.

The AGO is a national leader in educational programming.

There is a variety of reasons for corporations to support the Art Gallery of Ontario: the public visibility offered to the sponsor through its association with important artistic ventures, and the advantages made available to the corporation's employees. There is also a less tangible reason, one that is implicit in all these forms of support. It is, simply, good corporate citizenship.

Shell Canada Limited, one of the AGO's earliest supporters, has a strong commitment to that philosophy of giving. For the past eight years, Shell has provided scholarships designed to assist talented students who could not otherwise attend the Gallery School's Advanced Studio because of financial limitations. Also, the annual Shell Internship in Prints and Drawings has given graduate students in art history the chance to conduct in-depth research on the Gallery's collection and to learn about the inner workings of a public museum. So far, three university students have benefited from this intensive and valuable program.

In addition, the AGO makes cultural programs of all kinds available for young people, often for the first time. These include talks, tours, demonstrations and various hands-on or participatory events. School tours alone affect some 42,000 visiting students each year. The Anne Tanenbaum Gallery School provides enrichment programs to 900 young people annually. These activities are supported by the Eaton Foundation and Crayola.

How Your Corporation Can Participate

The Art Gallery of Ontario has enjoyed growing corporate involvement over the past several years. This results from an increasing awareness in the business community of the quality of the Gallery's exhibitions



Beamscope CEO Morey Chaplick.



Thomas Cryer, managing partner, Deloitte & Touche.

and other programs, and also from innovative partnership opportunities the Gallery has recently created.

Corporate Campaign

The AGO has long emphasized the importance of unrestricted general support of its programs. In 1991, more than 228 corporations contributed almost \$200,000 to the Gallery's general operating costs. The Gallery is making every effort to increase its visibility in the corporate community and to upgrade its active annual giving program.

Sponsorships

The Gallery produces a range of exhibitions and special programs that serve as ideal sponsorship vehicles. In recent years, these have included *Jacques Lipchitz: A Life in Sculpture*, an exhibition co-sponsored by American Express Canada, Inc. and Olympia & York Developments Ltd. Both companies received far-reaching visibility in Toronto and in three other venues, including New York City. In addition, the sponsors received prominent acknowledgement in the catalogue, signage at the entrance to the exhibition and credit on all marketing materials, including posters and advertisements.

Employee involvement continues to be a priority with all our corporate sponsors. The AGO offers complimentary passes for distribution to employees, plus special discounts for catalogues and posters. Companies also get added value by hosting special private receptions and viewings for corporate clients.

Purchase Funds

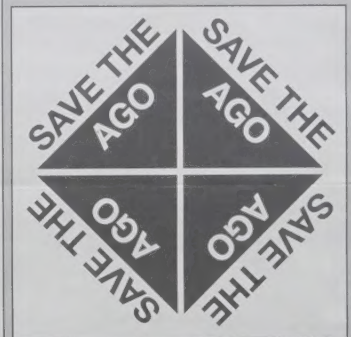
A number of corporations are beginning to allocate funds to the AGO for the purchase of specific works of art. The most successful collaboration to date has been the Deloitte & Touche (formerly Touche Ross) collection of prints. Begun in 1975, this collection now contains prints from 19th-century France and England, as well as 20th-century Canadian and American prints. The Deloitte & Touche Collection has toured to over five centres across Canada and is now making its way around the province.

In 1987, Hiram Walker - Allied Vintners established the Canadian Club Classic Fund for the purchase of pre-Confederation drawings and watercolours. Eventually, when a substantial collection has been formed, an exhibition will be organized.

To get your company involved, please call Diana Reitberger, AGO's director of Development, at 979-6617.

Update

'Save the AGO' Postcard Campaign



THE OCTOBER AGO NEWS CONTAINED A VERY SPECIAL appeal to our Members to participate in a postcard campaign to the premier of Ontario, urging him to support the AGO's request for \$6 million to be added to its operating base.

The response has been overwhelming! We are receiving up to 1,000 postcards per day. The cards are being delivered twice a week to the premier's office.

The postcards are also being distributed to visitors of the AGO and other cultural organizations throughout the province. Cards have been coming in from northern Ontario centres such as Sault Ste. Marie, Sudbury and Thunder Bay, a clear demonstration of the support of these communities for the AGO's outreach programs. College and university students across Ontario have been particularly enthusiastic in their response.

The campaign has already been successful in gaining the attention of the premier. The AGO is continuing to have ongoing meetings with the Ministry of Culture and Communications and other members of the provincial government to work toward resolving the problem.

Our sincere thanks to all Members who sent in cards, especially to those who also took the time to write a letter of support. If you have not yet filled in a postcard, we urge you to do so. To receive more postcards to distribute to your friends, please contact the Director's Office at 979-6614.

General Information

Admission (Construction Sale)

Adults \$3
Seniors \$1 with cards/Fri free
Students \$1 (full-time with cards)
Family (2 adults & children under 19) \$6
FREE. Members/children under 12, accompanied/Wed 5-30pm

AGO: (416) 977-0414
Membership: (416) 979-6620

Membership

Individual \$45 Family/Dual \$60
Young Member \$20 (age 25 & under)
Nonresident \$30 (100 km beyond Toronto)
Supporting \$100 (tax-deductible donation)
Available at the Membership Centre in the lobby and at Ridley House. Or by mail or phone. VISA MC AMEX.
Other categories of contributing annual membership, including Curators' Circle, recognize donations at higher levels. Development Office 979-6619.

Notice to Members

From time to time our mailing list is released to arts/nonprofit organizations. To delete your address from the mailing list for third-party use, please contact Membership: 979-6620.

Moving?

Please send or phone in your new address to the Membership Office before you move, referring to your membership number and old address.

How to Order

For tickets, reservations, information, please consult individual listings. Otherwise: a) address department specified; b) specify date, name of event, number of tickets; c) indicate your name, address (with postal code), phone numbers; d) include stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario.

Services for Physically Disabled

The AGO has a limited number of wheelchair accessible.

Gallery Hours

Tue to Sun 11am-5:30pm, Wed to 9pm.

The Grange Hours

Tue to Sun 12-4pm, Wed also 6-9pm.

Gallery Shops

Mon to Sun 10:30-5:30, Wed to 9pm.

Art Rental and Sales Gallery

At 35 McCaul St., 2nd floor. Open Tue to Sat 10:30am-4pm, Sun 1-4:30pm.

Edward P. Taylor Audio-Visual Centre
Tue to Fri 11am-5pm, Wed to 8:30pm.

AGO Café

Mon to Fri 8:30am-5:30pm. Sat & Sun 10am-5:30pm, Wed to 9pm.

Members' Lounge

Open to Members and guests during Gallery hours. Service from noon.

The Restaurant

Tues-Sun 12-5 (lunch 12-2:30).
Wed dinner 5-8:30pm. 979-6612.

Printed on recycled paper